

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
APRIL-MAY NINETEEN THIRTY-FIVE



"FRANCIS IST AND DIANE DE POITIERS," PAINTING BY RICHARD PARKES BONINGTON, BRITISH, 1802-1828. THE SIMEON B. WILLIAMS FUND

VOLUME XXIX

NUMBER 4

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I.

A PAINTING BY BONINGTON

THE spirited little sketch, "Francis Ist and Diane de Poitiers,"¹ just acquired through the Simeon B. Williams Fund, brings to the Institute its first example by Richard Parkes Bonington. In America Bonington's works are little known, but in England where he was born and in France where he spent the latter part of his hurried, brilliant life, his pictures have been enthusiastically collected and the artist rightly esteemed as an important force in nineteenth century art.

Bonington was one of those rare men born with the painter's gift. When one realizes that he died at the age of twenty-six and that all of this easy and masterly work belongs to the last ten years of his life, one sees how greatly endowed he was. He was born in a suburb of Nottingham in 1802, the son of a mediocre artist who in personal eccentricity rivalled such famous fathers as Toulouse-Lautrec's or Seurat's. When he was fifteen or sixteen the family removed to Calais where the elder Bonington plunged into a disastrous venture in manufacturing tulle. There the talented boy made the acquaintance of Louis Francia, a well-known water colorist of the period, who encouraged him and finally, through a friend, sent him to Paris with a letter to Delacroix, four years his senior.

At that moment the Louvre was crowded with the masterpieces of Italian art snatched by that captain of large scale collecting, Napoleon, and Delacroix relates how he first came upon the artist. "I saw

a tall young man in a short jacket also silently making studies in water colors, generally from Flemish landscapes." It was characteristic of Bonington that when the walls were glowing with Titians, Veroneses and Bellinis, he should be copying Flemish painting. From the first he had an independent point of view, which refused to bow to fashion and seized upon what was useful to his own evolution.

In 1819, after he had thoroughly grounded himself in earlier painting, he entered the École des Beaux-Arts, studying with the irascible Baron Gros, a classicist who nevertheless cherished a passion for vigorous color. He was soon Gros' favorite pupil but after a year he left his atelier to travel through France. In 1824 he exhibited in the Salon, where with other English painters like Lawrence, Constable and Copley Fielding his own entries helped to make a sensation and in 1825 we find him in England with Delacroix, sketching armor and old costumes in a famous private collection. Upon the return to Paris, the two artists occupied the same studio, undoubtedly each gaining much from the other. It is to this later period, before his one trip to Italy, that such a sketch as the Institute's belongs.

In the little canvas, it is interesting to see Bonington's facility with the brush, and note him laying in broad masses, deepening his shadows, dripping on his high lights with amazing skill. Being a sketch it lacks the high and sometimes artificial finish of the more ambitious works and is without that technical flashiness, imitated possibly from the disagreeable side of Lawrence. It has little color, in comparison with Bonington's ordinarily rich palette, but great beauty of tone, being an arrangement in browns warmed with touches of dull yellow-orange and accented with deep blacks.

Here may be seen Bonington's ability to flow together a figure composition, that power to create a pictorial harmony which in grace of gesture as well as unity of effect is exceedingly rare. It will be re-

¹ Oil on canvas, 8 1/4 x 5 11/16 in. Signed: Bonington, lower left. The artist treated the King in a number of works, among the most famous of which are "Francis Ist and the Duchess d'Estampes" (Louvre) and "Francis Ist and Marguerite of Navarre" (Wallace Collection, London). Other subjects, listed by A. Dubuisson, *Richard Parkes Bonington* (translated with annotations by C. E. Hughes), London, 1924, are: "Charles Vth Visiting Francis Ist," "Francis Ist in Spain," "Francis Ist Visiting the Sick Leonardo da Vinci" and "The Death of Francis Ist." Possibly the present canvas was the one which appeared in the Clay's Sale (1856?) there described as "a small sketch." The moment represented is probably when Francis Ist supposedly scratched on the window of the Chateau de Chambord with his diamond the celebrated motto: "Souvent femme varie, Bien fol est qui s'y fie." ("Woman is always fickle, foolish is he who puts his trust in her.")

membered that the artist first excelled in water color before painting with oil, and here is evidence that he was able to transfer that deft and lightly managed technique to canvas. At a time when classic frigidity held sway, and when David was recommending to his students that they buy up the discarded works of Watteau and paint over and forever destroy them, Bonington dared to return to the eighteenth century, and to that great precursor of the eighteenth century, Rubens. "Francis Ist and Diane de Poitiers," indeed, reminds us of a sketch by Rubens, or perhaps even more, of a sketch by Van Dyck. There is in it the fluency and unhesitating spirit of the former, rendered with the elegance and charm of the latter.

It is instructive to compare a water color by Delacroix, executed probably about the same time and of a very similar subject, "Francis Ist and La Belle Ferronière."² Roger Fry has so admirably characterized the likenesses and differences between the two artists at this period³ that little more need be said. After pointing out Bonington's great technical mastery and ease of composition, and finding, as we shall have to admit, a certain fixity and lack of rhythmic coordination in Delacroix at this period, he ends by deciding that much of Bonington's art borders on the trivial where Delacroix's is saved by an innate seriousness and good taste. Today there is much in Delacroix' water-color which strikes us as theatric and somewhat false, but in the end it was he who (given almost forty years more in which to accomplish the task) actually understood and revitalized Rubens.

² I am indebted to Paul Rosenberg for calling my attention to this composition and supplying me with a photograph.

³ In an article entitled "Bonington and French Art" in *The Burlington Magazine*, LI (1927), 268-274



Photograph, Courtesy of Paul Rosenberg

"FRANCIS IST AND LA BELLE FERRONIERE,"
WATER COLOR BY EUGÈNE DELACROIX. COLLECTION OF D. DAVID-WEILL, PARIS

Bonington along with Géricault helped to liberate French painting from the inelastic and deliberately finished canvases of the Pseudo-Classicists. Through the quick and spontaneous technique of his water colors, through greater reliance on effects of light and dark (well exemplified in the present picture) and through his own richly pigmented little oils, he helped to revive that feeling for exquisite surfaces of paint, for nuances of stroke, that connect Watteau and the more sensitive side of Monet. Likewise his freer brush drawing and exquisite touch point forward to the master who drew most heavily upon the eighteenth century—Renoir.

DANIEL CATTON RICH

Published two issues bi-monthly September-October, April-May, five issues monthly November, December, January, February, March by The Art Institute of Chicago at 1009 Sloan Street, Crawfordsville, Indiana. Correspondence pertaining to subscriptions may be sent to 1009 Sloan Street, Crawfordsville, Indiana, or to the Chicago office at Adams Street and Michigan Avenue. Entered as second class matter January 17, 1918, at the Post Office at Crawfordsville, Indiana, under the Act of August 24, 1912. Acceptance for mailing at special rate of postage provided for in section 1103, Act of October 3, 1917, authorized on June 28, 1918. Subscription included in membership fee; otherwise \$1.00 per year. Volume XXIX, Number 4.

THE SHAWL, A COSTUME ACCESSORY

A SELECTION has been made from our Costume Collection of an article of apparel which became changed through popular tradition into an "heirloom." No other element of dress has been singled out so strangely as the shawl, a wrap indiscriminately referred to as "camel's hair," "cashmere," or "Paisley."

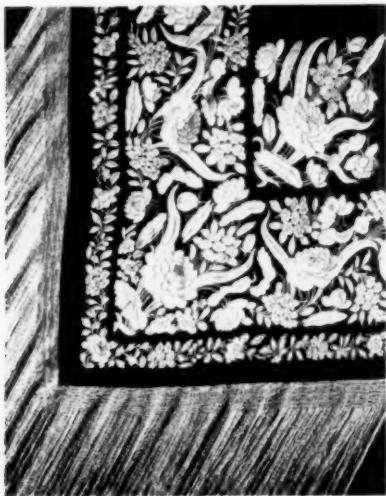
The first appearance of the shawl as an accessory of Western dress was about the beginning of the nineteenth century. Due to its novelty, the glamour of its Oriental origin, and the patronage of royalty, the shawl rapidly became an indispensable item of fashionable dress leading eventually to a new weaving industry in the British Isles and France, the chief centers of production being Paisley near Glasgow, and the city of Lyons.

Towards the end of the eighteenth century there developed a mania in Europe for Oriental things. Women of fashion insisted upon an Indian scarf as a suitable finish to an elegant toilet. These scarves were followed in the beginning of the

nineteenth century by the advent of the first "long" shawl (oblong in shape like the scarf), made in Kashmir, which upon becoming the rage cost preposterous sums. A change of silhouette in 1820 caused the square shawl to make its appearance, as this could be folded in a point over the back of the more ample skirt. This type entirely superseded the early long form, as its shape could be amplified to meet the fashions of the hour—such as the "eight" petticoat period and its successor, the cage-like "hoop."

The shawl, as a garment, is of Near Eastern origin, the name being derived from the Persian word "chal." Out of the Orient came shawls from India, Persia and Turkey. It is generally conceded that the finest specimens brought to Europe were shawls from Kashmir in northwest India. The soft woolen material was skillfully decorated with needlework of elaborate and colorful "palm" pattern and floral designs, one of the earliest types being made of small pieces which when sewn together formed an intricate and elaborate pattern with much detail. There was considerable variation in size and shape, but in general these shawls were long or square.

Though shawls were worn in India, they were unknown in China. About 1830, however, there appeared in Europe a square shawl of hand-embroidered silk crêpe of Chinese origin, made expressly for the Western market. Soon after these novel shawls made their entry upon the scene of fashion, they seem to have been introduced into Paris by the Empress Eugénie who was born in Spain. The white shawl was most fashionable since the multi-colored type did not suit Parisian styles although the shape was admirably adapted to the "crinoline period." The Spanish, on the contrary, found polychrome coloring so much to their taste that in 1860 a steady supply was sent to Spain and from there distributed to the rest of fashionable Europe. It is these Chinese shawls that became prized possessions in Andalusia and that



EMBROIDERED SHAWL, CHINA, 1840-50. GIFT OF THE ANTIQUARIAN SOCIETY

have been so thoroughly adopted by women of the Spanish race throughout the world, that their Oriental origin has been almost forgotten or even denied.

There is no documentary evidence as to the history of the various types, but the fabric employed was a China silk of various textures and weights, the weave being flat or crêped. Fringe, more or less heavy, finished the edges, leaving a center of rich embroidery, either in color or entirely white. A rare type not often found is worked diagonally in two colors, so that when folded alternate effects may be achieved. The example in the collection is of brown crêpe with elaborately embroidered lotus motifs in golden yellow and white silk, the embroidery being double, that is to say, finished the same on both sides.

To meet a popular demand, French and English weaving establishments invented a "harness" loom which enabled them to reproduce the effects of color and pattern which in the Indian shawls were made by needle. At first, clever imitations were made of wool or silk, but as the style waned cotton entirely took the place of wool. France made successful adaptations, its first recorded factory being in Paris in 1817. Then Lyons took up the enterprise and made the best copies after the Indian manner, many being sold in America as "Cashmere."

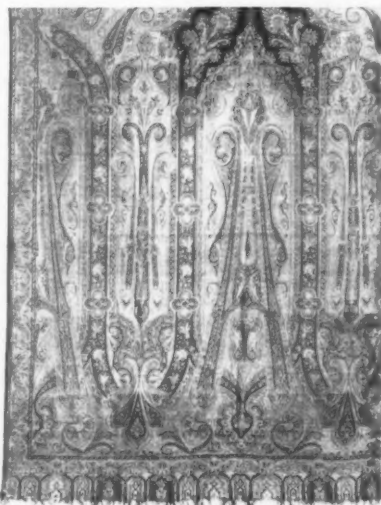
Paisley, near Glasgow, was the most celebrated of the British factories and became a successful production center. About 1820 the particular shawl which became widely known as "Paisley" represented an attempt to produce in quantity on a power loom the color effects, the floral and "cone" patterns of Kashmirian originals. They imitated the double shawl, the "broché" woven strips, and the half shawl which displayed half the right and half the wrong side at one time, but when folded across the middle showed both sides in correct pattern. Also the Paisley manufacturers made a shawl of pieced goods with a border separately woven and fringed. Many new varieties were also



FASHION PLATE FROM THE *Theaterzeitung*, VIENNA, C. 1856, SHOWING THE SQUARE SHAWL

manufactured, such as Damask, Barège, and Chenille shawls. The pedigree of Paisley goes back to India, but the vagaries of fashion caused its career to end suddenly in 1870.

BESSIE BENNETT



LONG SHAWL, PAISLEY, SCOTLAND, MID-NINETEENTH CENTURY. GIFT OF MISS CARRIE H. HOUGH

THE THIRD INTERNATIONAL EXHIBITION OF ETCHING AND ENGRAVING IN COÖPERATION WITH THE CHICAGO SOCIETY OF ETCHERS



"THE CAT'S PAW," AQUATINT BY ARMIN LANDECK, UNITED STATES. THE THIRD INTERNATIONAL EXHIBITION OF ETCHING AND ENGRAVING

IN presenting two international contemporary print shows each year, the Art Institute has a definite plan in view. There are a number of organizations throughout the country which assemble exhibitions of graphic work and open them to the public, but the idea behind these shows and the results obtained are quite different from the Art Institute exhibitions. In New York, Brooklyn, Philadelphia and Los Angeles contemporary prints are gathered together for exhibition; countless dealers throughout the United States present the work of printmakers of today; and most of the museums hang contemporary prints in their galleries at some time during the year. The Art Institute accepted all this as an accomplished fact and in 1929 the Print Department conceived a plan for a new kind of print exhibition. The shows were to be entirely competitive and no artist's work was to be invited or admitted with-

out an impartial jury test; there was to be no limit to the number of artists who might submit work, and anyone writing for a prospectus should be allowed to enter the lists. The shows were never intended to be a survey of contemporary printmaking, but rather a cross section of graphic work throughout Europe and the United States for the current year. It has been the ambition of the Print Department to achieve exhibitions that were entirely free from prejudice either for or against any new school of thought, and our juries have been as carefully balanced as possible as regards conservative and radical viewpoints.

One great advantage has materialized from these international exhibitions, which has proved their value to the public. In other print shows there is very little work to be seen outside of that done in England and the United States. A few national societies give exhibitions of their countrymen's work, but for the most part, the American public is too little aware of what the unpublicized artists of other countries are producing from year to year. The Third International Exhibition of Etching and Engraving affords an opportunity for seeing the work which is being done in fourteen foreign countries, side by side with the latest American prints, and it is this fact which makes the Art Institute shows unique and vital.

From approximately thirteen hundred prints submitted for the exhibition, one hundred and eighty-four were chosen for hanging. The Jury, consisting of Henry Sayles Francis, Curator of Prints and Drawings, The Cleveland Museum of Art, Reginald Marsh, a distinguished painter and printmaker of New York, and John Groth, well-known graphic artist of Chicago and a member of the Chicago Society of Etchers, seemed in unusual accord on the quality of work which they demanded.

The graphic arts have for long been a mirror of contemporary thought and taste,

so
th
cu
so
G
ha
in
do
Ge
he
the
an
Ko
do
the
no
of
pat
all
por
tion
then
port
tion
up t
Ger
to th
Weg
borro
engr
of sh
almo
Fr
much
anyth
There
a bit
treatm
selecti
French
the w
behind
ment c
seem t
illustr
econom
There
exhibit
in Euro
Again
the lar

so one would expect the prints hanging in this exhibition more or less to reflect the current unrest and turbulence of European society. The only indication, however, that Germany has experienced one of the most harassing years of its entire history both internally and internationally, lies, paradoxically, in the fact that none of the German prints bespeaks turmoil or upheaval. There is a complete escape from the realities of life in the choice of subject and the manner of presentation. No Käthe Kollwitz agonizes over the struggles of the downtrodden, no George Grosz satirizes the corpulent and self-satisfied bourgeoisie, no artist tells of hunger or terror nor even of the triumph and hope of a newborn patriotism. The German printmakers have all chosen the most unexciting things to portray, and in these have found relaxation from the activities which surround them. Fish markets, landscapes, gentle portraits of ordinary people, a few illustrations of fantastic character, go to make up the group. In the past few years the Germans have gone back more and more to their old masters for inspiration; Lotte Wegeleben and Heinrich Ilgenfritz have borrowed directly from sixteenth century engravers in their flatness and sparing use of shading to achieve form, and have relied almost entirely on a vigorous outline.

French prints as a general rule show a much looser and more fluent approach than anything produced by the German mind. There is a greater flourish to their line and a bit more dash, to say nothing of a lighter treatment of subject matter. This year's selection, however, is not in the traditional French mood. None of the prints indicate the wealth of accomplishment which lies behind in the Frenchman's masterly treatment of textures and materials. They too seem to have taken refuge in landscape and illustration to avoid the reality of the economic pressure which surrounds them. There is no indication in the prints of this exhibition that all is not sunny and peaceful in Europe today.

Again, as in former years, England has the largest foreign exhibit, and again the



"BEGGAR," ENGRAVING BY LOTTE WEGELEBEN, GERMANY. THE THIRD INTERNATIONAL EXHIBITION OF ETCHING AND ENGRAVING

prints are of a most consistent quality. These English prints are of impeccable taste and exquisite workmanship, but unfortunately there is evident the same paucity of ideas which has handicapped so many exhibitions. For too long, in Great Britain, the emphasis has been placed on craftsmanship, a thing admirable in itself, but not the whole story. It is always difficult to criticize English printmaking for there is nothing wrong with what is done; rather it is the lack of something which leaves them open to attack. An almost depressing dryness emphasizes their exact perfection, a brittleness that drains them dry of any vitality and freshness. One could wish for a little less reticence, a little more robust garrulity such as characterizes the heartiness of England's eighteenth and early nineteenth century. The primness and the wellbred niceties of the Victorian age still cling to the prints of today when there is a crying need for something more vital than the oft-repeated quiet of England's rural landscape.



"SWINEHERD," ETCHING BY FREDERICK AUSTIN,
GREAT BRITAIN. THE THIRD INTERNATIONAL
EXHIBITION



"SUNDAY IN ROME," ENGRAVING BY ROBERT
CAMI, FRANCE. THE THIRD INTERNATIONAL
EXHIBITION

It is much easier to ascribe truly national tendencies to European graphic work than to generalize on American prints, for all sorts and descriptions of training and background have gone into the making of our traditions. For the past few years a definite development has been noticeable, however, and the Americans are gradually evolving a better understanding of the importance of composition and design, and subject matter is sinking back into its relative place in the final picture.

Taken as a whole, the exhibition presents an interesting variety of prints. If predominantly conservative in tone it is unusually free from over-stress on technique as an end in itself.

CLARISSA D. FLINT.

GIFTS AND BEQUESTS

THE Art Institute of Chicago is happy to acknowledge the following gifts and bequests:

\$2,000 as a bequest from Hagar Kawin, for the Hagar and David Kawin Award Fund, the income of which is to be used as a prize to a worthy student selected by the Institute.

\$10,000 received as a gift, the income

from which is to be used for a life annuity of \$500 a year, and after the death of the annuitant the principal to be added to the John Quincy Adams Foreign Traveling Fellowship Fund.

\$25,260.50 was added to the Life Membership Fund and a net increase of 45 Members made during the year 1934. During these difficult times the Institute is particularly gratified over the growth in its membership which now totals 13,819.

\$1,660 was received to establish the Helen Leslie Carter Fund, unrestricted as to principal and interest.

\$5,000 from Miss Florence Dibell Bartlett increasing the Florence Dibell Bartlett Fund to \$20,000.

\$1,000 on January 12 and \$1,000 on March 11 from Mrs. Anna Louise Raymond for the extremely significant work carried on under The James Nelson Raymond Lecture Fund for Children of Members and Public Schools.

\$1,000 from Mrs. Martin A. Ryerson for the purchase of books for the Ryerson Library of the Art Institute.

\$100 from Miss Gracia M. F. Barnhart to apply on a scholarship of \$150.

JUAN C. CEBRIAN

1849-1935

Spanish Architect and Friend of Libraries

EL GRECO'S great "Assumption of the Virgin" has not only brought distinction to the Art Institute, but has also gained for its two libraries a devoted and generous friend, whose death on February 20th severs a connection extending over twenty years. During this time the Ryerson and Burnham Libraries have been enriched by some 600 volumes and nearly 300 photographs on the art of Spain given by Mr. Cebrian.

Of a distinguished old family, Mr. Cebrian was twice knighted by Alfonso XIII in recognition of his services among which were his gifts to the libraries of the University of Madrid and to that of the Escuela de Arquitectura. Long resident in California as an architect and engineer, his aim was to foster a finer understanding between the peoples of the two nations. With this purpose in mind, he presented the statue of Cervantes, now in Golden Gate Park; the San Francisco Public Library and the Libraries of both Leland Stanford and the University of California were augmented by gifts of many books in the Spanish language.

Writing for the *Chicago Evening Post* some years ago, Miss Lena M. McCauley remarks: "Finding an intimate thread in the Art Institute, the traveler went to the Ryerson Library, looked over the shelves of books, observed the students reading, and asked of the attendant what books they had on the arts of Spain. Considering the scanty number of works of reference, he begged the privilege of presenting books on the art of Spain, now and then. Said Mr. Cebrian to the writer: 'I am much impressed by the work of the Art Institute and the Ryerson Library. It is a museum for the people and that is why it attracts me. The young people make use of the Library and should have the best books for their education.'

"Mr. Cebrian's gifts deserve more extensive commentary than this limited space

can give. . . . Conspicuous among the twenty-four volumes which Mr. Cebrian has given the Burnham Library are the eight huge portfolios making up the *Monumentos Arquitectonicos de España*, a fragment of the great work that was projected by the Spanish Government in 1859 [under the editorship of Don José Dorregaray]. Later periods are amply treated in other works on architecture."

Many well illustrated volumes represent the history of Spanish painting and sculpture, with special monographs on Velázquez, Goya, El Greco, Rubens, Murillo and other artists. The edition of Mayer's work on Spanish drawings, published by the Hispanic Society of America, in two magnificent volumes, is worthy of special note. Series of valuable Spanish periodicals not before represented were received by the Library as the result of Mr. Cebrian's intelligent understanding of its needs. Important periods in art were further illustrated by unusually fine photographs of the architectural monuments in Cordova, Granada and Seville, as well as by reproductions of the paintings of the great Spanish masters.

Generosity guided by such personal interest and discriminating judgment is rare. The Library of the Art Institute has lost one of its greatest benefactors.

E. ABBOT

BOOKS FOR THE LIBRARY

FRIENDS of the Library may be interested in the following list of books, the gift of any one of which would be greatly appreciated:

DUSSLER, *Giovanni Bellini*.

COLASANTI, *Italian painting of the quattrocento*

REIDEMEISTER, *Ming-porzellane in schwedischen Sammlungen*.

VALENTINER, *Catalogue deluxe of paintings by Frans Hals in America*.

EXHIBITIONS

WATER COLOR PRIZES. Three prizes in the Fourteenth International Exhibition of Water Colors, Pastels, Drawings and Monotypes are announced. The Watson F. Blair Prize of six hundred dollars was awarded to the Swedish painter Isaac Grünewald, for "The Hand Organ, Cadiz," a colorful and delightfully painted street scene in Spain illustrated on this page of the present *Bulletin*. "Road in Peoria," by the Chicago artist, Aaron Bohrod, won the second Watson F. Blair Prize of four hundred dollars. Mr. Bohrod's personal color sense, his flowing, simplified drawing are well expressed in this example of his art. The William H. Tuthill Prize of One Hundred Dollars was given to Constantine Pougialis, another Chicago artist, for his vigorous and strongly patterned "Landscape." This year's water color exhibit, contains over five hundred entries covering practically all phases and presenting some of the most brilliant exponents both in America and Europe. *East Wing Galleries G51-G61. Through June 2.*

DEAN CORNWELL. A remarkable showing of oil, water color, pastel and crayon drawings by Dean Cornwell, American painter and muralist, will be exhibited in Blackstone Hall during the last three weeks in April. The exhibit is made up of studies and cartoons from recently completed mural paintings in the central Rotunda of the Los Angeles Public Library and the Lincoln Memorial Shrine, Redlands, California. *Opening April 8.*

EXHIBITION BY SCHOOL OF THE ART INSTITUTE. From year to year the annual exhibits by students in the School of the Institute have been gaining in interest and diversity until they have become one of the popular events of the year. The show for 1935 promises to exceed all others in striking works and several new and unusual installations of material are promised. As in the past the exhibition will include material from all departments in the School, and will present a résumé of the year's highest achievements. *Galleries G51-G61. June 13 to July 14.*



"THE HAND ORGAN, CADIZ," WATER COLOR BY ISAAC GRÜNEWALD, SWEDISH CONTEMPORARY AWARDED THE WATSON F. BLAIR PURCHASE PRIZE OF SIX HUNDRED DOLLARS, THE FOURTEENTH INTERNATIONAL EXHIBITION OF WATER COLORS

GOODMAN THEATRE

THE seventh production of the Members' Series as already announced in the last *Bulletin* is the famous play of Leo Tolstoy, "The Living Corpse." Its last production in Chicago dates several years back when the play was brought here by Max Reinhardt. The only English production within the last twenty years starred John Barrymore. It is a play, therefore, which is not only significant as a piece of literature, but also as theatre. The play will open on April 22, and will play through until Friday, April 26, with the usual matinée on Thursday, April 25. Coupons Number 7 are to be used for ticket exchange.

There is to be, however, an extra production in the Series to be given in May. It is a modern comedy by Rachel Crothers, "Let Us Be Gay." A successful Broadway production, and a charmingly amusing, clever comedy, it has been chosen for the last play of the season.

Coupons Number 7 when presented for exchange for "The Living Corpse" will not be destroyed, but turned back to the members. They may then be presented again in exchange for tickets for "Let Us Be Gay," opening May 20, playing through May 24 with matinée on May 23.

The last and now current production of the Children's Theatre is a dramatization of the famous Mark Twain story of "Huckleberry Finn" a tale too familiar to need comment. No American child has any business to grow up without sharing in the pleasure of Huck's adventures.

A PRONOUNCING DICTIONARY OF ARTISTS' NAMES

A DICTIONARY of pronunciation of 1500 artists' names, compiled and carefully selected by G. E. Kaltenbach, Registrar of the Institute, is now available. Avoiding the extreme technicalities of many phonetic systems the author has worked out a plan which, with a little practice, insures a commendable pronunciation. Professors, artists and lecturers

ought to find such a book of extreme value. Examples of typically mispronounced names which Mr. Kaltenbach corrects are:

Modigliani, Amedeo	mode-eel-lea-ah-knee
Italian, 1884-1920	ah-may-day-oh
Raphael	(the pronunciation ray-fay-ell is as far as possible from the original)
Umbrian/Roman, 1483-1520	rah-fa (sing!) ell
Watteau, French, 1684-1721	vat-toe (by no means oo-at-toe)

Equally important as the mispronounced sound, Mr. Kaltenbach finds the wrongly stressed syllable. Accented syllables are carefully marked in this book, which contains, as the above samples show, the schools and dates associated with every artist. In paper, fifty cents a copy, mailing eight cents extra.

SPECIAL SUMMER PRIVILEGES FOR MEMBERS

FOR the summer of 1935, the Art Institute has planned a number of extra attractions for its Members. Convinced by the extraordinary enthusiasm shown during the summer months at the past two Century of Progress Exhibitions, the museum has arranged a series of special lectures and classes free to the Membership which are announced on page 58 of this *Bulletin*. In addition, an entirely new program of Summer Concerts in Fullerton Hall is being instituted on Friday afternoons during May, June, and September. Through the coöperation of the leading music schools in Chicago the Institute is able to present free to Members a remarkable series of concerts given by the best musical talent of the city. (These are announced on page 58.)

Members will likewise find the series of Summer Exhibitions shown in the East Wing Galleries and opening July 25 of unusual interest. At this time the Institute will show groups by William S. Schwartz, Carl Hoeckner, Aaron Bohrod, and Francis Chapin. These galleries will be varied by a Loan Collection of Old and Modern Masters from Chicago Collections.

THE ART INSTITUTE OF CHICAGO

OFFICERS

FRANK G. LOGAN . . . *Honorary President*
 WILLIAM O. GOODMAN. . . } *Honorary*
 JOHN J. GLESSNER . . . } *Vice-Presidents*
 POTTER PALMER *President*
 ROBERT ALLERTON }
 PERCY B. ECKHART } *Vice-Presidents*
 CHARLES H. WORCESTER . . . }
 CHAUNCEY MCCORMICK . . . }
 WALTER BYRON SMITH *Treasurer*
 ROBERT B. HARSHE *Director*
 CHARLES FABENS KELLEY . *Assistant Director*
 CHARLES H. BURKHOLDER *Secretary*

HONORARY TRUSTEES

JOHN J. GLESSNER FRANK G. LOGAN
 WILLIAM O. GOODMAN CHARLES H. WORCESTER

TRUSTEES

DAVID ADLER ALFRED E. HAMILL
 ROBERT ALLERTON CHAUNCEY MCCORMICK
 FREDERIC C. BARTLETT CYRUS MCCORMICK
 WALTER S. BREWSTER POTTER PALMER
 THOMAS E. DONNELLEY ABRAM POOLE
 PERCY B. ECKHART JOSEPH T. RYERSON
 MAX EPSTEIN WALTER B. SMITH
 CHARLES F. GLORE RUSSELL TYSON

STAFF OF THE MUSEUM

Director ROBERT B. HARSHE
Assistant Director . CHARLES FABENS KELLEY
Secretary and Business Manager
 CHARLES H. BURKHOLDER
Manager, Membership Department
 GUY U. YOUNG
Curator of Painting and Sculpture
 ROBERT B. HARSHE
Associate Curator of Painting
 DANIEL CATTON RICH
Curator of Oriental Art
 CHARLES FABENS KELLEY
Assistant Curator of Oriental Art
 HELEN C. GUNSAULUS
Curator of Buckingham Prints
 FREDERICK W. GOOKIN
Curator of Decorative Arts . BESSIE BENNETT
Curator of the Children's Museum
 HELEN MACKENZIE

Acting Curator of Prints . . LILIAN COMES
Honorary Curator of Manuscripts
 C. LINDSAY RICKETTS
Museum Registrar . . . G. E. KALTENBACH
Bulletin Editor . . . DANIEL CATTON RICH
Membership Lecturer
 DUDLEY CRAFTS WATSON
Head of Department of Education
 HELEN PARKER
Librarian, the Ryerson and Burnham Libraries
 ETHELDRED ABBOT
Manager of Printing and Publications
 WALTER J. SHERWOOD
Dean of the School of the Art Institute
 CHARLES FABENS KELLEY
Associate Dean NORMAN L. RICE
Assistant Dean . MARGUERITA M. STEFFENSON
Superintendent of Buildings
 JAMES F. MCCABE



"THE FLEET'S IN!" ETCHING BY PAUL CADMUS, UNITED STATES. THE THIRD INTERNATIONAL EXHIBITION OF ETCHING AND ENGRAVING

ANNOUNCEMENTS AND LECTURES

PROGRAM OF LECTURES BY DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

(Unless otherwise stated, the programs are given by Dudley Crafts Watson)

Change of address—Members are requested to send prompt notification of any change of address to Guy U. Young, Membership Department.

A. THE ARTS APPLIED TO THE HOME

MONDAYS, 2:30 P.M. REPEATED AT 8:00 P.M. Fullerton Hall.

- APRIL 1—English Supremacy in Furniture (stage display). 8—The New American Furniture (stage display). 15—Flower Arrangements (a demonstration). 22—Gardens and Fountains. 29—Spanish and Portuguese Gardens. Rose Standish Nichols.
- SEPTEMBER 16—Color (a demonstration). 23—Tone (a demonstration). 30—Pattern and Design (a demonstration).
- OCTOBER 7—Partitions and Room Planning (a demonstration). 14—Arrangement of Furniture (a demonstration). 21—Fabrics and Floor Coverings (a demonstration). 28—Modern or Period Furniture? (a demonstration).

B. EVENING SKETCH CLASS FOR NOVICES

MONDAYS, 6:00 TO 8:00 P.M. Fullerton Hall.

Mr. Watson and Mr. Buehr. This is a class for those who have never tried to draw and a practice hour for accomplished artists. Sketching materials at nominal cost. APRIL 1 THROUGH APRIL 29.

The class will be resumed September 16 for the autumn program.

C. GALLERY TALKS IN THE CURRENT EXHIBITIONS

THURSDAYS, 12:15 NOON, REPEATED AT 7:00 P.M.

- APRIL 4—Fourteenth International Water Color Exhibition. 11—Fourteenth International Water Color Exhibition. George Buehr. 18—Fourteenth International Water Color Exhibition. 25—Fourteenth International Water Color Exhibition. Laura van Pappelendam.
- MAY 2—Fourteenth International Water Color Exhibition. George Buehr.
- The gallery talks will be resumed September 19th; subjects will be announced in the September Bulletin.

D. THE ENJOYMENT OF ART

THURSDAYS, 2:30 P.M. REPEATED AT 8:00 P.M. Fullerton Hall.

- APRIL 4—Mural Painters, Past and Present. 11—A Layman's Appreciation of Art. Dr. George B. Lake. 18—Monsalvat. 25—Contemporary Mexican Artists. George Buehr.
- MAY 2—The Great American Loneliness, a Study of the Psychology of Native Painting. Daniel Catton Rich.

Autumn Program: MASTER ARTISTS AND CORRELATIVE COMPOSERS

- SEPTEMBER 19—Sandro Botticelli and Wolfgang Mozart. 26—El Greco and Johann Sebastian Bach.
- OCTOBER 3—Raphael Sanzio and Franz Schubert. 10—Rembrandt van Rijn and Ludwig Beethoven. 17—Auguste Renoir and Claude Debussy. 24—Auguste Rodin and Frederic Chopin. 31—Nicholas Roerich and Peter Tschaiikowsky.

E. SKETCH CLASS FOR AMATEURS

FRIDAYS, 10:00 TO 12:00 NOON. Fullerton Hall.

Mr. Watson assisted by Mr. Buehr. This class continues the work of the past years but is also open to those who have never attempted self-expression through drawing. Criticisms are given weekly and home work is assigned and credited. Sketching materials are supplied at a nominal cost. Each class is a complete lesson.

APRIL 5 THROUGH MAY 3.

The class will be resumed September 20 for the autumn program.

F. GALLERY TALKS ON THE PERMANENT COLLECTIONS

FRIDAYS, 12:15 NOON.

- APRIL 5—Our French Masters. 12—Our French Moderns. 19—Our New Masterpiece, "The Resurrection." 26—Portraits of Importance. George Buehr.
- MAY 3—Landscapes of Importance. George Buehr.

The gallery talks will be resumed September 20th; subjects will be announced in the September *Bulletin*.

SPECIAL SUMMER LECTURES AND CLASSES FREE TO MEMBERS

A special group of summer lectures and sketch classes to be given in Fullerton Hall during May, June, and September, has been arranged for Art Institute Members. The programs will be given on Tuesdays at 2:30 o'clock, and the illustrated lectures will alternate with the sketch classes, as follows:

- MAY 7—Sketch Class. George Buehr. 14—Lecture: Modern Color in the Home. Shepard Vogelgesang. 21—Sketch Class. George Buehr. 28—Lecture: Hogarth and His London. Helen Parker.
- JUNE 4—Sketch Class. George Buehr. 11—Lecture: Modern Art Versus the Old Masters. George Buehr. 18—Sketch Class. George Buehr. 25—Lecture: A Layman's Reaction to Modern Art. Hi Simons.

The program will be resumed in September, as follows:

- SEPTEMBER 3—Sketch Class. Dudley Crafts Watson. 10—Lecture: The Art Status of Europe. Dudley Crafts Watson.

SUMMER CONCERTS—FREE TO MEMBERS

OF special interest to Members is a new program of Summer Concerts given in Fullerton Hall on Friday afternoons at two-thirty to begin on May 3 continuing through May, June and September. This series is sponsored by four of the leading music schools of Chicago who will present a most attractive group of programs, featuring well known soloists drawn from their own faculty members and their leading artist students. Many of these performers are nationally famous and will be heard in specially arranged programs, featuring well known soloists *free* to Members and the series is wholly a Membership privilege. Below is listed the schedule and each week on the Bulletin Board at Fullerton Hall will be posted the specific program for the next concert. Through the coöperation of these music organizations, the Art Institute is most happy to present to its Members this delightful series.

SCHEDULE

- | | |
|--|---|
| May 3 American Conservatory of Music | June 7 Chicago Musical College |
| May 10 Chicago Musical College | June 14 Columbia School of Music |
| May 17 Columbia School of Music | June 21 Cosmopolitan School of Music and Dramatic Art |
| May 24 Cosmopolitan School of Music and Dramatic Art | June 28 American Conservatory |
| May 31 American Conservatory | |

- September 6 Chicago Musical College
 September 13 Columbia School of Music
 September 20 Cosmopolitan School of Music and Dramatic Art

RESTAURANT

The Cafeteria and Fountain, which serve beverages and light lunches, are open every day except Sundays from 9 to 5 o'clock. Arrangements for parties and luncheons may be made with Miss Aultman. Members have 10% discount on ticket books.

CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND PUBLIC SCHOOLS*

SATURDAYS, 1:15 TO 2:00 P.M. Mr. Watson assisted by Mr. Buehr.

- APRIL** 6—Designing a Fabric (demonstration). 13—The Easter Story by the Master Painters (stereopticon). 20—Making an Easter Picture (demonstration). 27—The American Landscape in Art (stereopticon).
- MAY** 4—Landscape Sketching (demonstration).
- SEPTEMBER** 21—Review of Summer Sketching. 28—How to Use Water Color (demonstration).
- OCTOBER** 5—Great Water Color Paintings (stereopticon). 12—Making a Block Print (demonstration). 19—Master Block Prints (stereopticon). 26—Tie Dye and How to Do It (demonstration).

* Two additional classes for scholarship students selected from public Grade and High Schools respectively, Saturdays 9:30 A.M. and Mondays 4:00 P.M., a twenty-six weeks' term.

THE CHILDREN'S MUSEUM

For the Children, on Saturdays.

Free to all children:

9:15-9:50—Twelve illustrated talks on the Architecture, Sculpture, and Painting of Italy. March 30-June 15, inclusive.

For the children of Members:

12:30-1:00 P.M.—Twelve half-hour tours of the painting galleries, a different tour each Saturday. February 16-May 4, inclusive.

These activities offered by Miss Mackenzie, Curator of the Children's Museum, are recommended to children of eight years and over.

TO PROSPECTIVE DONORS

Certain galleries in the Institute may be set aside as memorials and named after the person to be commemorated if endowed as follows:

1. In the Department of Paintings and Sculpture Memorial Rooms may be established upon the payment of sums ranging from \$50,000 to \$100,000 or more, depending on the size and location of the room set apart.

2. Memorial Rooms in the following departments: Prints and Drawings, Oriental Art, Decorative Arts, Classical Sculpture, etc., may be established upon the payment of sums ranging from \$25,000 to \$50,000 or more, dependent upon the size and location of the gallery.

3. Very small rooms and corridors may be designated as Memorial Rooms upon the payment of sums under \$25,000 according to the discretion of the Trustees.

4. Rooms or studios in the School of the Art Institute may be established as Memorial Rooms or Studios on the payment of sums ranging from \$10,000 to \$25,000 or more, dependent upon the size and importance of the room or studio so designated.

The Trustees of the Art Institute of Chicago announce the following: No collection of art objects accompanied by conditions respecting definite location or period of exhibition will be accepted by the museum.

EXHIBITIONS

January 1-April 15—Exhibition of a Collection of Footwear. Gift of Mrs. J. Ogden Armour. *Gallery L4a*. Fans of Many Nations. Gifts of Mrs. L. L. Coburn, Mrs. Martin A. Ryerson, Mrs. Emily Crane Chadbourne, Miss Elizabeth Day McCormick and The Antiquarian Society. *Gallery A6*. Peasant Furniture of Sweden and Bavaria. *Gallery M5*. Bonader and Textiles of Sweden from the Florence Dibell Bartlett Collection. *Gallery M6*.

January 25-May 15—Chinese Textiles, Brocades, Embroideries and Tapestry Weavings. *Gallery H9*.

February 2-May 15—Japanese Prints by Ichiryūsai Hiroshige from the Clarence Buckingham Collection. *Gallery H5*.

March 10-May 25—Mezzotints by David Lucas (after John Constable). *Gallery 16*.

- March 15-May 26—The Development of Landscape Painting from the Fifteenth to the Twentieth Century Illustrated with Large Color Reproductions. *The Children's Museum.*
- March 21-June 2—The Third International Exhibition of Etching and Engraving. *Galleries 12, 13, 14.* The Fourteenth International Exhibition of Water Colors. *Galleries G52-G61.*
- March 30-April 30—The Shawl, a Costume Accessory. *Gallery A3.*
- April 1-September 10—Engravings by Old Masters from the Clarence Buckingham Collection. *Gallery 18.*
- April 8-May 1—Exhibition of Studies and Cartoons for Murals by Dean Cornwell. *Blackstone Hall.*
- April 12-September 15—Lace for Church and State. *Gallery A2.* The Leonora Hall Gurley Memorial Collection of Drawings. *Gallery 17.*
- May 30-June 30—Exhibition of Work Done by the Children in the Saturday Classes of the School of the Art Institute. *The Children's Museum.*
- June 1-September 15—Early German Prints. *Gallery 16.*
- June 13-July 14—Annual Exhibition by Students of the School of the Art Institute. *Galleries G51-G61.*
- June 15-August 15—Prints by Contemporary Mexican Artists. *Gallery 12.*
- June 15-August 20—Prints purchased from the Albert H. Wolf Fund. *Gallery 13.*
- June 15-October 15—"Tarocchi Cards." *Gallery 14.*
- July 25-October 13—The Summer Exhibitions. Paintings by Aaron Bohrod, Francis Chapin, Carl Hoeckner, and William Schwartz. Loan Collection of Old and Modern Masters from Chicago Collections. *Galleries G52-G61.*

DEPARTMENT OF EDUCATION

MISS HELEN PARKER—HEAD OF THE DEPARTMENT

INFORMAL lectures on various subjects are offered by the Department of Education. A ticket of twelve lectures for five dollars may be used in any of the series, unless otherwise stated.

The following lectures will be given during April and May, with Miss Helen Parker as instructor unless otherwise stated:

THE CURRENT EXHIBITIONS. MONDAYS AT 11:00. Lectures in the galleries on the current exhibitions, supplemented by illustrated lectures on various arts.

PAINTINGS IN THE ART INSTITUTE. MONDAYS AT 6:15. Lectures in the galleries on the paintings in the permanent collections and the current exhibitions.

A SURVEY OF ART. TUESDAYS 6:30-8:00. This is the third quarter of a two year course and will be given over mostly to the arts of the Italian Renaissance.

ART CENTERS OF EUROPE AND MEXICO. THURSDAYS AT 6:30. A series of lectures illustrated with slides and an occasional moving picture on some of the more important cities of Europe and Mexico which have much to offer in interesting architecture, sculpture and painting. This course is offered free; only a limited number can be accommodated.

THE DEVELOPMENT OF MODERN ARCHITECTURE. FRIDAYS AT 11:00. Mr. Stewart Leonard. A brief survey of Colonial, Georgian and the eclectic schools of architecture of the nineteenth century will be followed by a fuller discussion of modern architecture; the skyscraper, domestic architecture in America, and contemporary architecture in Europe.

OTHER EDUCATIONAL OPPORTUNITIES. Talks in the galleries for clubs by special appointment. Instruction for school groups who wish to visit the Institute either for a general survey of the collections or for the study of some particular field. Guide service for visitors.

GO

to
n's

ng.
ors.

am

ell.

fall

sses

ute.

.

ncis
od-

on.
less

ker

ries

the

ear

ries
the

ing
ted

coo.
pols

of
on-

by
ute

eld